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JULY, 1885.

No. 7.

Vol. VIII.

THE POETS AND MUSIC.

TRANSPOSE as it may appear, many of the best and most musical English poets had little or no ear for music. Indeed, it would not be difficult to show that this is the rule to which such writers as Milton, Landor, Moore, Wilson, Langfellow, Rossetti, Swinburne, Morris and Tennyson are no exceptions. Let us illustrate by a few instances which suggest themselves almost at random. If ever there was a musical writer, surely it was Shelley, and although his sister speaks of his singing and Leigh Hunt says music affected his soul, Mr. Thornton Hunt, in the *Atlantic Monthly* for February, 1884, that "Shelley had no ear for music, the words that he wrote for existing airs being, strangely enough, inappropriate in rhythm and even in cadence," and although he had a manifest relish for music and often taken of it, I do not remember that I ever heard him sing even the briefest snatch. Or take Coleridge, whose "Kubla Khan" is, perhaps, the most perfectly musical fragment in the language—we had almost said in the world. Here is what Mr. Julian C. Young says of him in "Memoirs of C. M. Young": "The melody of Coleridge's verse had less aim, as in the case of Scott, to credit him with the possession of the very soul of song; and yet, either from defective ear, or from intractability of his vocal organs, not only his pronunciation of any foreign language but his own was barbarous, and the music of his verse, as if played to the ear upon quite indurated." Corroborative of these remarks of a distinguished critic in the *Quarterly Review*, of date August, 1847: "In some of the smaller pieces, as the conclusion of the 'Kubla Khan,' for example, not only the lines by themselves are musical, but the whole passage seems at last once as an outburst or crash of harp in the still air of autumn, the very verses seem as if played to the ear upon some unseen instrument."

We have mentioned this to show how the whole music made up of subtle and delicate elements has no ear for music, as it is technically called. Master as he is of the intellectual, reflective, he does not say an air to save his soul, but at his delight in music is intense and unwearied, and he can detect good and bad music as well as any man. Another master of melodious rhythm was Thomas (Campbell), author of some of the finest lyrics in literature. Of him an anonymous critic in a *New Monthly Magazine* for 1834 writes: "Of music Mr. Campbell had not the slightest idea. His utmost taste for music amounted to a reminiscence of some jigs-tune or some local ballad, and in the poem he observed that he dwelt on the words more than the tune."

Who, again, has not been enchanted by the music of Wordsworth? The delicate, pathetic melody of "The Old Familiar Faces"? Yet in his "Letters of Lamb," Thomas Talfourd tells us that "Lamb was entirely destitute of what is commonly called a 'taste for music.' He had a few tunes run in his head, never of song, touched him with rare and exquisite delight. But usually music only confused him, and an opera—to which he once or twice tried to accompany Miss Isola—was to him a mass of sound in which almost lost the words." The mention of Lamb and Coleridge naturally recalls their dear friend Wordsworth, whose poems are demonstrations of immortality, yet the high-water mark of poetry of this century, and indeed of all the years that have passed since Milton, and even of the Anglo-Saxon race. Yet of him Robert P. Graves, in his "Recollections of Wordsworth," writes: "Wordsworth himself was not more than the sense of smell. His sense of hearing, indeed, as well as of sight, was peculiarly keen, but like his friend, that is, he was not distinguished one from another." And Tom Moore, in

his "Diary," confirms the statement. In speaking of music, and the difference there is between the poetical and musical ear, Wordsworth said that he was totally devoid of the latter and for a long time could not distinguish one tune from another.

Another great writer of that age, the greatest of English novelists, and one of the most genuine of English poets, was Sir Walter Scott. In Mr. C. R. Leslie's "Autobiographical Recollections" we read: "I am inclined to think that in music, also, Scott's enjoyment arose chiefly from the associations called up by the air, or words of a song. In the same strain writes Mr. J. C. Young in his 'Memoirs of M. Young': 'Nothing in Walter Scott struck me more than his ignorance of pictures and his indifference to music. There was not one picture of sterling merit on his walls. A young lady in the house sang divinely, but her singing gave him no pleasure. He was much too honest to affect to be what he was not; thus he admitted that he had a reasonable good ear for a jig, but confessed that 'sops and cotiates gave him the spleen.' After dinner I had another opportunity of observing Scott's insensibility for music, when he attended the concert association. Two songs were sung in French, Italian, German and Spanish with equal address. He had a clear soprano voice, and uttered their expression that of real feeling. I was so bewitched with their singing that I could not refrain from an occasional glance at Scott to see if he were proof against such captivation; but the more they sang the better they sang, the more I became trampled did he appear."

Sonthey was even worse. If we are to accept the testimony of Miss Anna Eliza Bray, who, in her "Autobiography," in narrating a talk she once had with Sonthey, says: "We talked of church music, and I mentioned the 'Messiah' of Handel. He told me that he had no ear for music; he did not know what was in tune or out of tune; yet he did not dislike music; but some one had explained to him, and made him comprehend in what had composed the elements of the melody."

And as we might go on piling up evidence to the same effect, including such as Burns and Hood. Nor is this want of a musical ear confined to poets. Great writers of the last century, like Coleridge, Hall and others, were also labored under alike defect. Thus Dr. James Bolds in his "Biographical Study of Chaucer," informs us that "Whether, like so many men of genius, who have been masters of the most delicious harmony in their writings, they were or for music. From all that I can learn, he very early had an ear for good marked tunes, but he was present at an evening party, where the only accomplished lady was discussing most eloquently some of the fashionable opera of the day. When she was at the overture, and the recitatives he looked perplexed, as if listening to a madman's madness; but when she struck upon some lively and expressive airs, he turned round with a look of great relief to the gentlemen who were next to him. 'You know, sir, I lose those quick intervals!'"

Finally, had we the time, we might extend our investigations into French literature, but both time and space forbid, and we must content ourselves with this one example, taken from an excellent translation and decorated by Victor Hugo, was perfectly indifferent to music, and it was only by the exercise of considerable diplomacy that Alphonse could be gained to him by a musician, as such. Consequently, many and curious were the traps laid for him by those who, after the manner of the ancients, were anxious to go forth with the sign manual of his approval. One day two Spanish ladies, dressed and decorated in the most brilliant manner, called upon him and entreated him to hear the younger of the two sing. She sang, upon a very beautiful air, the girl was young, pretty, graceful, and named Emeralda, while Hugo could not never refuse anything

of the fair sex. On the appointed evening the "harp" was addressed to the astonished aesthetes, and the girl with it, much to the astonishment of the other visitors, who expected nothing less than a concert. Unfortunately, the performer, having once begun, did not know when to leave off, and went from a nocturne to a Gigue, from a scherzo to a "Hommage au poète," expressly composed for the occasion, until the guests, tired off by one wearied of music, which compelled their host to listen, and prevented him from talking. Hugo sat lost in gloom, and complimented the fair musician on her skill, but sat afterwards with a gentle sigh, "It was very pretty, but I don't think we'll have it again."—*Chicago Music and Drama.*

VON BULOW TO COLOMNE.

THE following very characteristic letter has been addressed to the celebrated French conductor by Hans von Bulow:

"My dear Monsieur Colonne, If musician in London have no time to devote to music—as our great master, Hector, asserted more than forty years ago—in Paris, Colonne, generalissimo of the symphonic army, has no leisure for aught else. I ought not to be so egotistical as to complain of his, however, while congratulating your fellow citizens on your ceaseless activity, I can not refrain from expressing my sympathy with you, as having been obliged to leave Paris without pressing your hand, without enjoying a few days with the great artist who did me the signal honor of presenting me at his magnificent Chatelet Concerto to the pick of the European public. Be kind enough, therefore, I beg, to accept—though not by word of mouth—my warmest thanks for your having realized the dream cherished during the trifling period of a quarter of a century—namely, to appear once in my life among you in a less modest capacity than that of a simple witness of the disaster which befell 'Tannhäuser at the Grand Opera."

But it is this protestation of my eternal gratitude the commonplace expression of my compliments on, and warmest admiration of, the model conductor in London who has recently produced on me an impression ever superior to that I once experienced from his being here; a symphony symphonically and delicately interpreted at the Imperial Conservatory."

But it is that I should add that one thing was wanting to this ideal orchestra: the vivifying breath of a powerful directing individuality. The orchestra holds good of orchestral conductors as of *régentes*. A man, according to a brilliant savarini, must be born, not made. A body can become a *maestrate*—I mean a cook—among a hundred called, only one was chosen. Well, this is the case with the orchestra. Allow me, my dear colleague, to say that I, a musical conductor by the grace of God, and thank God, also confirmed and sanctioned as such by the nation, am not without my share of this infirmity."

"The prestige of your infallibility strikes me, however, as somewhat endangered by an act of gross ingratitude on your part. Have you not designated me in public as one of the *largest subscribers* to the Berlioz monument? Surely that is impossible. Allow me, my dear colleague, to save you from being contradicted by begging you will kindly add the insignificant though not unimportant to my first offering of three years ago toward the glorification of the antipodes of Jacques Offenbach and his more serious

"Down with music! Hurrah for music! Hurrah for the Dillies, the Laurens, the Sabos, Massenetas, and the Saint-Saëns, present and future!"

"And so, fraternally saluting you, I remain, Yours very obediently,

HANS VON BULOW."

*Berlioz.

†From Hans von Bulow contributed 30 francs.

jewelry above all other passions. The young Chevalier Des Griens, fresh from the college, tender and affectionate, meets her by accident, and the result is inevitable. He sees in her the fulfilment of his tenderest dreams: she is but too willing to flee with him from the convent to which her relatives are about to send her, to the gay life of Paris. To that capital they accordingly repair, and are seen in the second act leading an idyllic life at a modest lodging in the Rue Vivienne. The Chevalier dreams of marriage and perpetual bliss, but Manon by no means relies on the idea of love as a refuge, and is easily persuaded by Bretigny, the rich *fermier général*, to forsake her true love for the splendor which unlimited wealth can buy. Des Griens, in despair, turns to religion for consolation. He enters a seminary and preaches a sermon at St. Sulpice, delighting all far and near at a fervent pesty. Among his audience is Manon, who, regretting what her own fickleness has lost, takes her way to the sanctuary and by dint of tears and passionate repentance, regains her lover's heart. Once more they elope and again plunge into the gayeties of Paris. But Nemours, the rich, insolent Chevalier, another of Manon's lovers, has the Chevalier arrested as a fraudulent gambler, and to crown his revenge, obtains an order for the banishment of Manon to the American settlements. On her way to leave her faithful lover meets her once more. To effect her rescue he bribes the soldiers of escort, and is about to flee with her, when the girl, heartbroken with shame and misfortune, dies in his arms.

THE MISERERE IN ST. PETERS.



MILIO Castelar, one of the grandest of word painters, thus describes the Miserere at St. Peters:

There is one grand and sublime ceremony—the Miserere of St. Peter. The music is exquisite, the effect surprising. Rome was in the sixteenth century that Protestantism surpassed her in arts, as she excelled Protestantism in the music, as she excelled Protestantism in the painting, sculpture and architecture. To prevent this inferiority they naturally sought a master of song, and found the sublime Palestrina, the Michael Angelo of the lyre. The Pope forbade the production of the Miserere, in order that it should be heard only in that church, whose gigantic arches were completely in harmony with the music.

One day a noble youth heard, entranced, the Miserere. This youth, who may be called the Raphael of music, learned it by heart, and divulged it to the world. He was Mozart. The German genius came to steal the secrets of the Latin genius in the eternal war between both races. No pen can describe the solemnity of the Miserere! The night advances. The fastness is in darkness. Her alarms are uncovered. Through the open arches three penetrates the uncertain light of dawn, which seems to deepen the shadows. The last taper of the *tyndarion* is hidden behind the altar. The cathedral resembles an immense mausoleum, with the faint gleaming of funeral marches in the distance. The music of the Miserere is not instrumental. It is a sublime choir admirably combined. Now it comes like the far roar of the tempest, as the vibration of the wind upon the ruins or among the cypresses of tombs; again like a lamentation from the depths of the earth or a moaning of heavenly angels. It is into soft and sorrowful weeping. The marble statues, gigantic and of dazzling whiteness, are not completely hidden by the darkness. The faces, like the spirits of past ages coming out of the sepulchres and losing the shroud to join the intonation of this article of despair. The music is agitated and vibrates as if the words of horror were arising from the stones. This profound and sublime lament, this mournful and majestic hymn, which enters into airy circles, penetrates the heart by the intensity of its sadness; it is the voice of Rome supplicating heaven from the tomb of the dead, who under her sackcloth she writhes in her death agony. To weep thus, to lament as the prophets of old by the banks of the Euphrates, the survivors of scattered stones of the temple, to sigh in this sublime calumny, becomes a city whose eternal sorrow has not mended her eternal grief. This voice is enslaved. David alone can be her poet. Her canticle is majestic and unequalled.

Rome! Rome! Thou art grand! Thou art immortal, even in thy desolation and thy abandonment! The human heart shall be thy eternal altar, though the faith which has made thee a city should perish, as the conquests that have made thy greatness, have departed! None can rob thee of thy God-gift which has made thee a city; but thou shalt be sustained, and which thy artists will forever preserve.



OUR MUSIC.

"RETURN OF SPRING," Theodore Mottling.

This revised edition of this popular composition should displace all others, as being far superior in all respects.

"SUITE NOISE NO. 1," Edward Grieg.

The introductory note to this suite sufficiently indicates its character and purpose. The compositions of Grieg are not calculated to please all musicians. Their strongly Scandinavian characteristics will attract some because of their novelty and repel others by their strangeness. Grieg is, however, one of the modern piano writers who one must know, in order to be abreast of the times, and, in this view, all our readers will thank us for presenting these compositions to them in the very best style. This suite really consists of four separate and complete compositions.

"BRIGHT EYES," (Duet), Carl Sidus.

From month to month some of our readers watch the coming of the Kivvix for the sake of the duets it contains. Here is another, easy, genial, well adapted to teaching, as are all of the pieces by this author, and edited in elegant style. Try it with your pupils.

"MEMORABLE WAVES," Robert Goldbeck.

This is a very poetic and artistic composition of only medium difficulty of execution. It is in the style of an author who deservedly stands high as a writer of *salon music*.

"TEARS FOR TO-MORROW, BUT KISSES TO-DAY," E. A. Andrews.

We should prefer kisses to-morrow as well as to-day, but since "to-morrow never comes" it may be well to wait, after all. Mr. Andrews, who is a lawyer, doubtless intended to interpose "the law's delay" between himself and tears, either by obtaining a change of venue or a continuance before the *morrow*. The song, in sheet form, has a chorus which is here omitted, as we thought but few of our readers would care to have the chorus. I wanted, send for the sheet music edition.

"RETURN OF SPRING," Mottling 65

"SUITE NOISE NO. 1," Grieg 60

"BRIGHT EYES," (Duet), Sidus 60

"MEMORABLE WAVES," Goldbeck 70

"TEARS FOR TO-MORROW BUT KISSES TO-DAY," Andrews 40

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La Baladine	Ch. B. Lyshy 76
Warblings alive	Brimley Richards 50
Monastery Bells	Lechture Wely 50
Return of Spring	Theodore Mottling 75
Spinnelried	Wagner-Liszt 100
Spinnelried	Lilott 75
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RETURN OF SPRING

POLKA-CAPRICE.

Edited by Charles Kunkel.

Theo. Moelling.

Allegretto. $\text{♩} = 100.$

sf *Ped.* *

sf *Ped.* *

sf *Ped.*

p *dolce.* *

armonioso. *leggero.* *Ped.*

1. h. a h *Ped.*

1. h. a h *Ped.*

1. h. a h *Ped.*

1. h. a h *Ped.*

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1st time
2nd

p

Ped. * Ped. Ped. Ped. Ped.

mf

Ped. * Ped. Ped. Ped. Ped.

ossia.

Ped. Ped. Ped. Ped. Ped.

ossia.

Ped. Ped. Ped. Ped. Ped.

ossia.

Ped. Ped. Ped. Ped. Ped.

molto cres.

leggero.

Ben marcata la melodia.
Con grazia.

Ped. Ped. Ped. Ped. Ped.

Ped.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of ascending eighth notes, while the bass staff contains a series of descending eighth notes. The system is marked with "Ped." (Pedal) and includes asterisks (*) indicating specific performance points.

Second system of musical notation, continuing the piece. It features similar ascending and descending eighth-note patterns in the treble and bass staves, respectively. The system is marked with "Ped." and includes asterisks (*) indicating specific performance points.

Third system of musical notation. The treble staff includes a measure with a complex, rapid ascending passage marked with a "31" (trill or tremolo). The bass staff continues with descending eighth notes. The system is marked with "Ped." and includes asterisks (*) indicating specific performance points.

Fourth system of musical notation. It features similar ascending and descending eighth-note patterns in the treble and bass staves, respectively. The system is marked with "Ped." and includes asterisks (*) indicating specific performance points.

Fifth system of musical notation. The treble staff includes a measure with a complex, rapid ascending passage marked with a "31" (trill or tremolo). The bass staff continues with descending eighth notes. The system is marked with "Ped." and includes asterisks (*) indicating specific performance points.

Con brio.

First system of musical notation for 'Con brio.' The system consists of a grand staff with a treble and bass clef. The music is in 2/4 time and features a series of chords and arpeggiated figures. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line.

Second system of musical notation for 'Con brio.' The system continues the musical piece with similar chordal and arpeggiated textures. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line.

Third system of musical notation for 'Con brio.' The system continues the musical piece. A 'Cres.' (Crescendo) marking is present above the bass line. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line.

Ben marcato la melodia.
Con grazia.

Fourth system of musical notation for 'Ben marcato la melodia. Con grazia.' The system features a more melodic and arpeggiated texture. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line.

Fifth system of musical notation for 'Ben marcato la melodia. Con grazia.' The system continues the melodic and arpeggiated texture. Pedal points are indicated by 'Ped.' and asterisks (*) below the bass line.

First system of musical notation. The right hand features a series of ascending and descending sixteenth-note runs, with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1 indicated. The left hand plays a steady eighth-note accompaniment. Pedal markings are present below the first and third measures, with asterisks indicating specific pedal points.

Second system of musical notation. The right hand continues the sixteenth-note patterns with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand maintains the eighth-note accompaniment. Pedal markings are present below the first, second, and fourth measures, with asterisks indicating specific pedal points.

Third system of musical notation. The right hand continues the sixteenth-note patterns with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand maintains the eighth-note accompaniment. Pedal markings are present below the first, second, and fourth measures, with asterisks indicating specific pedal points.

Fourth system of musical notation. The right hand continues the sixteenth-note patterns with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand maintains the eighth-note accompaniment. Pedal markings are present below the first, second, and fourth measures, with asterisks indicating specific pedal points.

Fifth system of musical notation. The right hand continues the sixteenth-note patterns with fingerings 1, 2, 3, 4, 5, 4, 3, 2, 1. The left hand maintains the eighth-note accompaniment. Pedal markings are present below the first, second, and fourth measures, with asterisks indicating specific pedal points.

First system of musical notation, measures 1-4. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with fingerings and pedaling.

Third system of musical notation, measures 9-12. Treble and bass staves with fingerings and pedaling.

Fourth system of musical notation, measures 13-16. Treble and bass staves with fingerings and pedaling.

Fifth system of musical notation, measures 17-20. Treble and bass staves with fingerings and pedaling.

Più Mosso.
Con Breccura.

First system of musical notation. Treble and bass staves. Pedal points are indicated below the bass staff at measures 1, 3, and 5.

Second system of musical notation. Treble and bass staves. Pedal points are indicated below the bass staff at measures 1, 3, 5, and 7. A dashed line with the number '8' above it spans measures 2 through 8.

Third system of musical notation. Treble and bass staves. Pedal points are indicated below the bass staff at measures 1, 3, 5, and 7. A dashed line with the number '8' above it spans measures 2 through 8. Dynamics *f* and *sf* are marked in the bass staff at measures 7 and 8.

Fourth system of musical notation. Treble and bass staves. Dynamics *sf* are marked in the bass staff at measures 1, 3, and 5. The word *animato.* is written above the treble staff at measure 5. Pedal points are indicated below the bass staff at measures 1, 3, and 5. Asterisks are placed below the bass staff at measures 1 and 3.

Fifth system of musical notation. Treble and bass staves. Pedal points are indicated below the bass staff at measures 1 and 3. A dashed line with the number '8' above it spans measures 2 through 8. Dynamics *sf* and *ff* are marked in the bass staff at measures 7, 8, and 9. An asterisk is placed below the bass staff at measure 9.

SUITE NORSE.

Edvard Grieg.

I

STABBE - LAATEN

Humoristischer Tanz.

Op 17. N^o 18.

Many of Grieg's piano compositions, though gems, are too short for concert performance. The editor of this suite has selected from the best of these short pieces, such as could be welded into one whole, and placed them in the order that would afford the best contrasts and most artistic effects. This suite can therefore be played as a whole, or its component numbers may be played separately, as each is complete.

Suite Première

Allegro.

Execution.

B.

Ped.

or thus.

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First system of musical notation, featuring treble and bass staves. The treble staff contains complex rhythmic patterns with fingerings (1-5) and dynamics (*fx*). The bass staff provides a harmonic accompaniment with fingerings (2, 3, 4, 5, 6) and dynamics (*fx*).

Second system of musical notation. The treble staff continues with complex patterns and fingerings (1-5). The bass staff features a more active line with fingerings (1-5) and dynamics (*p*, *ff*, *pp*). Pedal markings (*Ped.*) are present below the bass staff.

Third system of musical notation. The treble staff has complex patterns with fingerings (1-5). The bass staff features a more active line with fingerings (1-5) and dynamics (*p*, *ff*, *pp*). Pedal markings (*Ped.*) are present below the bass staff.

Fourth system of musical notation, labeled "Coda." The treble staff features complex patterns with fingerings (1-5) and dynamics (*f*, *ff*, *ff*). The bass staff provides a harmonic accompaniment with fingerings (1-5) and dynamics (*f*, *ff*, *ff*). Pedal markings (*Ped.*) are present below the bass staff.

Fifth system of musical notation. The treble staff features complex patterns with fingerings (1-5) and dynamics (*ff*, *ff*, *ff*). The bass staff provides a harmonic accompaniment with fingerings (1-5) and dynamics (*ff*, *ff*, *ff*). Pedal markings (*Ped.*) are present below the bass staff.



The image displays a page of musical notation for a piano piece, consisting of five systems of staves. The notation is in G major (one sharp) and 4/4 time. The tempo is marked 'Andante.' at the top left. The piece begins with a piano (p) dynamic and includes various performance instructions such as 'Ped.' (pedal), 'mf' (mezzo-forte), 'dim.' (diminuendo), 'cres.' (crescendo), 'f' (forte), 'rit.' (ritardando), and 'poco ritard.' (a little ritardando). The notation includes treble and bass staves with various musical symbols, including notes, rests, and fingerings. The piece concludes with a final chord and a 'Ped.' instruction.



REISELIED.

Op. 17. N^o 13.

Moderato.

Handwritten musical score for "Reiselied" (Op. 17, No. 13) by Franz Schubert. The score is in G major (one sharp) and 2/4 time, marked "Moderato". It consists of five systems of piano accompaniment. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal points are marked with "Ped." and a star symbol. The piece concludes with the instruction "sempre ritardando." (always ritardando).

Handwritten musical score for "Reiselied" (Op. 17, No. 13) by Franz Schubert. The score is in G major (one sharp) and 2/4 time, marked "Moderato". It consists of five systems of piano accompaniment. The notation includes treble and bass staves with various musical symbols such as notes, rests, and dynamic markings. Fingerings are indicated by numbers 1-5. Pedal points are marked with "Ped." and a star symbol. The piece concludes with the instruction "sempre ritardando." (always ritardando).



TANZ AUS JÖLSTER.

Op. 17. Nr. 5.

Allegro con fuoco.



Moderato e marcato.



meno mosso.

pp

stacc.

This system contains the first two measures of the piece. The right hand plays a series of eighth notes with fingerings 1-2-3, 4-5, 4-5, 4-5, and 4-5. The left hand plays a simple harmonic accompaniment. The tempo is marked 'meno mosso' and the dynamics 'pp'.

piu mosso.

ped.

crisp.

This system contains measures 3 through 7. The tempo increases to 'piu mosso'. The right hand continues with eighth notes, and the left hand has a more active accompaniment. Pedal points are indicated with 'ped.' and asterisks. The system ends with a 'crisp.' marking.

Coda.

cen. do

non legato.

f

ped.

This system contains measures 8 through 12. It begins with a 'Coda' marking. The right hand has a melodic line with a 'cen. do' (crescendo) marking. The left hand has a sustained accompaniment. Dynamics include 'f' and 'non legato'. Pedal points are marked with 'ped.' and asterisks.

or.

f

sostenuto.

ff Piu Allegro e

ped.

This system contains measures 13 through 17. It begins with an 'or.' (optional) marking. The right hand has a melodic line with a 'sostenuto.' marking. The left hand has a sustained accompaniment. Dynamics include 'f' and 'ff Piu Allegro e'. Pedal points are marked with 'ped.' and asterisks.

sempre string.

ff

ped.

This system contains measures 18 through 22. The right hand has a melodic line with a 'sempre string.' marking. The left hand has a sustained accompaniment. Dynamics include 'ff'. Pedal points are marked with 'ped.' and asterisks.

BRIGHT EYES.

Carl Sidus Op. 77.

Allegretto ♩ - 120.

Secondo.

p

mf

FINE.

BRIGHT EYES.

Allegretto ♩ — 120.

Primo.

Carl Sidus Op. 77.

120. Primo. Carl Sidus Op. 77.

p

f

mf

f

FINE.

Secondo.

The piano score for the 'Secondo' section consists of six systems of music, each with a treble and bass staff. The dynamics and articulations are as follows:

- System 1:** Treble staff has a *mf* dynamic. Both staves feature eighth-note patterns with slurs and accents.
- System 2:** Treble staff has a *mf* dynamic. Both staves continue the eighth-note patterns with slurs and accents.
- System 3:** Treble staff has a *f* dynamic. Both staves feature sixteenth-note patterns with slurs and accents.
- System 4:** Treble staff has a *f* dynamic. Both staves continue the sixteenth-note patterns with slurs and accents.
- System 5:** Treble staff has a *mf* dynamic. Both staves feature eighth-note patterns with slurs and accents.
- System 6:** Treble staff has a *mf* dynamic. Both staves continue the eighth-note patterns with slurs and accents.

Repeat from the beginning to Fine

Primo.



Repeat from the beginning to Fine

TEARS FOR TO MORROW BUT KISSES TODAY.

Andantino.

E.A. ANDREWS.

The piano introduction is in 3/8 time, marked Andantino. It features a melody in the right hand with fingerings (3, 1, 2, 3, 4, 5, 2, 3, 4, 3, 2, 1, 2, 3, 4, 5, 2, 3, 4, 3, 2, 1) and a harmonic accompaniment in the left hand. Dynamics include a piano (*p*) marking and a crescendo (*cres*) leading to a forte (*f*) section.

4. Sighs from thy bo - som for - ev - er ex - il - ing, On that young life still be
 a. Time scarcely felt in af - fec - tion like ours, - Steals the bright blow from the

The vocal melody for the first line of lyrics is in 3/8 time, matching the piano accompaniment. It is written on a single staff with a treble clef and a key signature of one flat.

1. Banish, Oh, maiden thy fears of to - mor - row, Dash from thy cheek love, the

2. Hear me then dear - est, thy doubts gently chid - ing, Know'st thou not true love is

The piano accompaniment for the first two lines of lyrics consists of a steady eighth-note pattern in the right hand and a simple harmonic accompaniment in the left hand. A piano (*p*) dynamic marking is present.

4. hap - pi - ness smil - ing, Or if a frown must that smile chase a - way.

3. fairest of flow - ers, Haste ere the rose from thy cheek pass a - way.

The vocal melody for the third line of lyrics continues the melodic line from the previous lines, maintaining the 3/8 time signature.

1. tear drop of sor - row, Pleasure flies swift - ly and sweet - ly a - way.

2. ev - er con - fid - ing, Why snatch from Cu - pid his ban - dage a - way.

The piano accompaniment for the third and fourth lines of lyrics features a more complex melody in the right hand with fingerings (1, 2, 3, 4, 5) and a steady eighth-note pattern in the left hand.

4. Frown then to - mor - row, but kiss me to - day, kiss me love kiss me
a. Time now is ours, then kiss me to - day, kiss me love, kiss me,



1. Tears for to - mor - row but kis - ses to - day, kis - ses, love, kis - ses,
2. Love sees no mor - row, then kiss me to - day kiss me love kiss me



4. kiss me to day, Frown then to - mor - row, but kiss me to - day Or if a
a. kiss me to day, Time now is ours, then kiss me to - day, Haste ere the



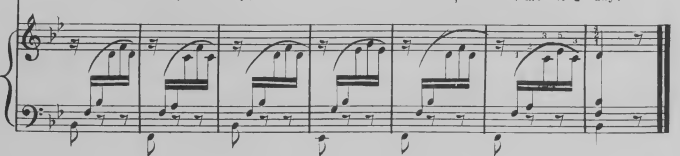
1. kis - ses to day, Tears for to - mor - row, but kis - ses to - day, Pleasure flies
2. kiss me to day, Love sees no mor - row, then kiss me to - day Why snatch from



4. frown must that smile chase a - way, Frown then to - mor - row, but kiss me to - day.
3. rose from thy cheek pass a - way, Time now is ours, then kiss me to - day.



1. swift - ly and sweetly a - way, Tears for to - mor - row, but kis - ses to - day.
2. 'Cu - pid his bandage a - way, Love sees no mor - row, then kiss me to - day.



Murmuring Waves

RAUSCHENDE WELLEN.

Meditation.

Robert Goldbeck.

Moderato M. M. ♩ = 88.

mf marcato la melodia.

or thus

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

de cres cer do

Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped.

perdendosi. rit.

Ped. Ped. Ped. Ped.

cantabile.

Ped. Ped. Ped.

Ped. Ped. Ped.

or thus.

Ped. Ped. Ped. Ped.

appassionata.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

[illegible][illegible]

The musical score for "The Rose Tree" is presented in a two-staff format. The top staff is for the voice, and the bottom staff is for the piano. The piano part begins with a series of eighth-note chords in the right hand, while the left hand plays a simple bass line. The vocal melody enters with the lyrics "The Rose Tree" and continues with a series of notes. The score includes various musical notations such as notes, rests, and dynamic markings like "Ped." and "or thus".

Musical score for "The Rose Tree" in 2/4 time. The score is written for a grand piano (G-clef and F-clef). The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The score includes fingerings (1-4), slurs, and pedaling instructions (Ped.). The piece ends with a final chord marked *f* and a 1/2 note.

The musical score for 'The Rose Tree' consists of a piano accompaniment and a vocal line. The piano part features a complex arpeggiated figure in the right hand, often spanning multiple octaves, and a bass line in the left hand. The vocal line is a simple melody. The score is divided into four measures, each with a 'Ped.' (pedal) marking. The lyrics 'de... cres...' are written below the vocal line in the third and fourth measures.

The musical score for 'The Rose Tree' is presented in a two-staff format. The upper staff is in treble clef, and the lower staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The melody in the treble staff consists of eighth and sixteenth notes, often beamed together in groups of three or four, with some notes marked with '1', '2', or '3' indicating fingerings. The bass staff provides a simple harmonic accompaniment, primarily using chords of two or three notes, some marked with '1', '2', or '3'. The piece concludes with a final chord in the bass staff.

de cres. cen do rall.

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\$22 65

Brought forward	\$22 65
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Illusion.	<i>C. Sidus</i>
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So much between us.	<i>E. K. Kruger</i>	35
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Tick, Tack, Quack, Tick, Tack!	<i>C. Kunkel</i>	35
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Grandmother's Story.	<i>C. Sidus</i>
Sylphentanz—Caprice.	<i>E. R. Kruger</i>
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Lucia di Lammermoor Fantasia.	<i>Jean Paul</i>
Rustling Leaves—Valse Caprice.	<i>E. N. Klein</i>
Heather Rose.	<i>Gustave Langr</i>
Heather Bella Waltz.	<i>J. Kunkel</i>
La Chanson.	<i>J. Krueger</i>
Gleaner Blossoms Galop.	<i>F. T. Nissen</i>

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SONGS—1884.

Love's Power.	<i>A. Jensen</i>	35
La Jota.	<i>M. Moskowski</i>	35
Sleep, Baby, Sleep.	<i>C. Kunkel</i>	35
I Wrote my Love a Letter.	<i>Lady Dufferin</i>	35
Good Night, my Love.	<i>E. R. Kruger</i>	35
November.	<i>A. G. Robyn</i>	35
My Mother's Vision.	<i>Will de Ford</i>	35
The Rainy Day.	<i>Ch. Kunkel</i>	35
The Soldier's Home.	<i>Ch. Overhagen</i>	35
Merrily I Roam, Waltz Song.	<i>Gro. Schillerbach</i>	35
The Hero's Return.	<i>I. D. Foulon</i>	35
Alice.	<i>J. Lecher</i>	35
Jedouin Song.	<i>E. R. Kruger</i>	35

Total Songs. \$6 00

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Wm. Tell, Fantasia.	<i>E. R. Kruger</i>	100
March of the Amazons.	<i>C. Sidus</i>	60
Il Trovatore, Fantasia.	<i>C. Sidus</i>	60
Rigoletto, Fantasia.	<i>C. Sidus</i>	60
Bohemian Girl, Fantasia.	<i>C. Sidus</i>	60
Luceria Borgia, Fantasia.	<i>C. Sidus</i>	60
Charming Waltz, Walden.	<i>C. Sidus</i>	60
Fra Diavolo, Fantasia.	<i>C. Sidus</i>	60
Jays of Spring, Waltz.	<i>C. Sidus</i>	60
Child's Prattle, Rondo.	<i>C. Sidus</i>	60
Fant. Fantasia.	<i>C. Sidus</i>	60
On Blooming Meadows, Waltz.	<i>C. Sidus</i>	60

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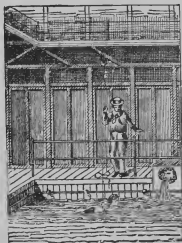
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PLAYING FOR THE COWBOYS.



NE incident, which broke in on the monotony of the trip with startling effect, occurred at Coalinga, New Mexico. The train had stopped, and Mr. Thomas and some of the other gentlemen had left the cars for the purpose of making some purchases. There was a crowd of some twenty or so cowboys, in the full regalia of the plains, at the station, and when they found out that the train was a special, and that the passengers were musicians, they determined to have some music. Charles Locke says: "The chief cowboy yelled for the headman of the party, and when Mr. Thomas was pointed out to him, faced him with the remark:—

"We have not had even a circus this year, and we want some music."

"All right," said Mr. Thomas. "The man who told you that we were musicians shall play for you."

"The man started for his instrument. Then the cowboys had a discussion as to what the tune should be. They were all much amused by the affair. First they favored 'Home, Sweet Home,' but the greater number wanted the 'Kansas Traveler.' So they had that in good shape. Finally the ladies in the special car were spied, and the leader demanded:—

"Now give us some singing."

The leader first asked Miss Juch, who answered that her contract with the manager prevented her from singing unless at his instruction.

"Look here," said the cowboy, that won't do. We don't care for your contract. Now if the men outside should begin to shoot, don't you think that you would sing?"

"He drew out his pistol as a joke. Then Miss Juch put her head out of the car window and sang to the cowboys, who nodded approval. But she had only fairly begun to sing when the train started out."

Madame Fursch-Madi insists that Theodore Thomas himself was the one who delighted the cowboys by his rendition of the "Arkansas Traveler." Frau Materna, although she now laughs very heartily over the adventure, was suddenly alarmed at the time to seek a hasty retreat to her stateroom and double lock the door. Frau Materna, as indicated by her pictures, is a woman of generous proportions and a commanding presence. Her hair and eyes are brown, and her voice in conversation very pleasant. The madame said she was sorry not to be able to appear here in an entire opera.

Emmie Juch, who visits this city now for the first time, in describing the cowboy affair, said: "Madame Materna had advised us all to ring in the pistols, but when the cowboys began to draw their pistols she screamed, threw up her hands and rushed to her apartments, followed by Heinrich, and locked the door."

"You've got to sing, if she don't, yelled the big cowboy, and he began to handle that pistol in a manner that made my blood run cold."

"Come, all ready! Sing, or we will distribute some leaden pills here in short order, and some one will get hurt."

"Well," said I, "if I must sing, I suppose I may as well begin. By this time the violinists had taken out their instruments, and, with trembling hands tried to play. The cowboys danced and swung their pistols, and called out for me to sing, seeing their pistols, and called out for me to sing, and I had nothing else to do but to sing, and sing I did; but just then the train began to move, and the cowboys retired with whoops and yells, and I could not know how we were relieved when we saw that awful band left behind. I know we shall say of us grow for a whole year. San Francisco After."

THE NEW OPERA "LE ROI L'A DIT."



ELIEN's latest success is a comic opera called "Le Roi L'a dit." The libretto is by Gondinet, and the plot very amusing and original.

The Marquis de Monstour, while out hunting, has the good fortune to find a favorite parrot belonging to Mme. de Maudemont. This he returns to the owner, and for the favor is promised an audience with the King, Louis XIV. At the presentation the following bit of dialogue takes place, in which the play hangs.

KING.—"Have you any children, Marquis?"
MARQUE.—"Yes, Sir, I have four daughters."

KING.—"But certainly you have also a son?"
This last question is asked in such a peevish tone that the poor Marquis takes it for an order, and in his confusion answers again: "Yes, Sir!"

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(which is not true). "I knew it," says the King; "bring him to me and I will take care of his future."

The King has said it! "Le Roi l'a dit," and it must be so! says the Marquis to his wife, in explaining the interview. But having no son of his own, the question is where to find one to take his place and to present to the King. For this purpose the Marquis consults his dancing master, and the latter promises to arrange the matter satisfactorily. Benoit, a stout country lad, who is making love to Javotte, the servant of the Marquis, is selected for the son, and after considerable polishing by the dancing master, he is made to look respectable enough to be presented to the King. But the King takes too well to his new station, and in a short time gets his pretended sisters and himself into all manner of scrapes. He ends his exploits in a duel with two lovers of the girls, in which he falls, and feigns being killed in order to save his honors. The news of this duel reaches the King, who at once apprises the Marquis of the death of his son, and rewards him for his loss by making him a Duke. The Marquis rejoices over his good fortune, and is to be rid of such a scapegrace of a son, when presently Benoit "turns up," and with open arms rushes to embrace his father, but the latter throws him away with the words: "I know you not! You are dead! I no longer have a son!" The King has said it! "Le Roi l'a dit." Benoit's only chance lies in marrying the servant Javotte. Aside from these principal incidents there are some very amusing scenes between the other characters. For example, the rivalry of the four suitors for the hands of two of the daughters; and the suspicions of the Marquises, who believes that the Marquis has been unfaithful to her and that Benoit is really an illegitimate son of the Marquis.

THE STRAUSSSES.

THE name of Strauss is everywhere familiar. For half a century Strauss has been the recognized "waltz king," and Strauss' waltzes have been played by every band in Christendom. It is not, however, so generally known that this name is borne by four persons, all famous composers and leaders of Vienna. They are all of one family, the elder Strauss, of whom we have already spoken, being the father, and the other three sons, the daughters, and the suspicions of the Marquises, who believes that the Marquis has been unfaithful to her and that Benoit is really an illegitimate son of the Marquis.

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PAGANINI was a kind of spectral apparition, tall, thin, with yellow eyes and enormous black hair. Vieuxtemps was small and looked like a notary. Paganini never touched his violin except at concerts, but Vieuxtemps studied it incessantly. The former had a miraculous execution and played with anything he wished, the back of the bow, etc. Vieuxtemps, in contrast, correct and reserved, bestowed much time upon the musical part of the execution. As a son of a famous father, he took great care of his violin and bow. Paganini was diaboli; Vieuxtemps was musical. The former had a way of playing the latter more method. Paganini's life was a romance. Vieuxtemps lived as a citizen. Both played with extraordinary precision, and both made a fortune. Vieuxtemps' estate is said to be worth three million francs.

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MAJOR AND MINOR.

SENAIRICH has been decorated by the King of Portugal.

RUBINSTEIN is upon a new concert-tour which he intends to play next winter.

CARL REINER, the celebrated head of the Leipzig orchestra, is writing a comic opera, "Gvid at court."

The receipts of "The Mikado" at the Savoy Theatre, London, are larger than those of "Patience" and they were the largest of any of Gilbert and Sullivan's productions.

ANGELINA PATTI's European tour commences with Madrid in November, then she visits Lisbon, Rouen and Vienna. Later she sings in various cities of Germany and France.

We saw that an elegant "lightning-tuner" advertised for a place. There is lots of lightning in St. Louis this season of the year that needs tuning badly. Come west, young man!

The street on which Wagner's villa, Wagner-d, is situated in Bayreuth, has been changed from the very unmusical name of the "Renweg" (race course) to "Richard Wagner Strasse."

THE Berliner Fremdenblatt speaks in very flattering terms of the recently published composition, *Requiem* by Walter of St. Pauli, R. Ferry, of Sedalia, Mo., who is now studying music in Germany.It is said that Mme. Adeline Patti is busy upon a series of articles for *Harper's Magazine*. This series will be largely autobiographical, containing many reminiscences of the diva's interesting career.

THE celebrated orchestra of La Scala, Milan, conducted by Faccio, will make a tour in the west of Germany, Belgium and Switzerland and visit Basle, Bern, Zurich, Strasbourg, Brussels and Antwerp.

MR. GEORGE CARTER of Vose piano fame, made us a pleasant little visit recently. He reports himself as highly satisfied with the result of his labors. Work seems to agree with him, for he looks younger and stronger than ever.

News comes from Wilmot that a fire broke out in List's villa. A lamp in his valet's room was overturned, and the hanging of the window took fire. Books, clothing, etc., were burned, but the fire, fortunately, did not reach List's apartments.

MUSICIANS from the Congo in Africa have arrived at the Antwerp Exposition. Among them is a very curious composer called Kasiboukon, who plays a tambour, accompanying himself vocally in a very original manner. He plays also a tremendous fute.

MR. H. J. SCHOPACKER, well known as teacher and composer, recently paid the REVIEW office a brief call. As he is an old friend of Mr. Kunkel, our publisher and he renewed the communion of "an'th' lang syne." We the editorial "we" were much pleased to make his acquaintance.

It appears that the king of Bavaria, the hacker of Richard Wagner, well liked his subjects. His enormous expenses for the selfish gratification of artistic pleasures, have so swelled his debts that some arrangement will have to be made in reference to them, and article to the country will become necessary. Hurrah for royalty!

A circumspect piano dealer has found a music teacher who won't accept a commission on a sale from principle. The trade should unite and build a glass-covered exhibit that may throughout the length and breadth of the land. So says the *American Art Journal*. We will agree to advance to you a quarter of our hard earned wealth (quarter of a dollar, remember), for a sight of this new one.

ROSLAN BROTHMAN has the management of the St. Louis Mendelssohn Quintette Club for the season of 188-9. The concerts are to be given in the new Exposition hall. The club will consist of Mr. von Herbig, First Violin; Mr. Valentine Schopp, Second Violin; Mr. Frank Gies, Viola; Mr. Carl Froschke, Cello; Mr. Victor Ehling, Pianist.

MISS MARIE OGDON, for two or three seasons *prima donna* of the Duff's Opera Company, died of typhoid disease on June 25. She had studied for a short while in New York, aged 25. She had studied for the opera in Italy, and when the parental purse gave out, as it did before she had completed her course, she received strait-laced instruction from George W. Duff's Opera Company. She was a lady both off and on the stage, and she was to some extent unable to quite forget her paternal manners while acting. This her agreeable personal presence, made the public feel a sort of partial interest in her.

MR. FREDERICK GRANT GILSON, speaking of the "American College of Musicians," after explaining that the examinees will not be ready to examine until next year, they must have time to read up, in order to know the answers to their own questions, says that "The candidates must present themselves for examination voluntarily, if at all, and because they desire to obtain the degree." This is very reasonable to those timid musicians who have feared that the American College examinees would scare them on the streets in order to secure a few specimens upon whom to try the toxic effect, if any, of their contemplated degrees. We can assure our readers that the amount of the dose of degree will be no diluted at all, without appreciable effect of any kind.

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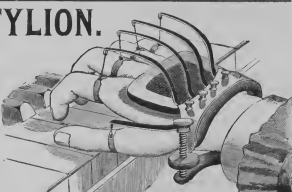
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SPRING SEASON, 1885

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ST. LOUIS.

ADDAM, composer of the "Mascoite" is writing a serious opera.

BURNS You who has unfortunately lost his modicum of reason was brought up at Warrenton, Virginia, to have his custody conferred. The contestants are his mother, colored, and Mrs. Rebane, the widow of the ill-fated Burns. The American judge reminded him back to Mrs. Jethum, who had formerly care of him. The insanity is said to be caused by over exertion and excitation.

The Chicago Music and Drama Informer states that the Western College of Music at Warrensville, Virginia, is writing a serious opera upon Mr. H. S. Perkins, conductor of musical conventions and a member of the American Musical Association. It is where in—Tosca Toledo is what sort of an institution the Western College is and what its faculty or board of trustees know about music. The next thing you know, we will have the village schoolmasters considering the degree of D. U. upon every country parson. The American College of Musicians should look to its laurels, the Western College of Toledo, Iowa, is putting upon its program the degree of D. U. plura "Dr. Perkins for accepting a degree from another source unless he will promise to accept two (saying the usual fees, of course) from the American College of Musicians."

The Salisbury, N. C. Carolina Watchman of June 18th, says:

"The Music School of Prof. and Mrs. W. H. Neave have just given the citizens of Salisbury two most excellent concerts. They were of the highest order, and reflected much credit on these most efficient and thoroughly conscientious teachers. The first evening's entertainment was a miscellaneous concert, where the pupils were presented as soloists, either as vocalists or pianists. As the programs embraced classical selections, it will hardly be expected that they will be reviewed separately. The large audience that heard the performance has been in the habit of attending."

Last night the lovely operetta (Soprano) entitled: "Lily, and the Vulpix Fairy" was rendered. The stage was gorgeous in its beautiful array of as a splendid show, and the fair girls—they were as beautiful and graceful as the ideal story—did their parts with such grace and skill that it was beautiful! The audience, large and cultivated one, was warmly enthusiastic throughout."

The Indicator of Chicago, says:

"A great number of Chicago artists are packing their trunks for summer sojourns to Long Beach. The artist about it is that the sketches are about as sure to hatch into pictures as are the eggs of a hen. The artist who is in the sun, say, in the first place, Chicago artists seldom seem to do more than sketch and in the second, Chicago artists have no room in their heads for anything but sketches. Let painting be any other dealer bring a lot of sketches to the artist, by pupils in Roman studios here and advertise them as original and value for the artist. About the artist, the artist, the modest merit of house talent is allowed to shiver in the shade of 'quid agitur'."

Now it is quite different in St. Louis. As soon as a local artist paints a picture there are dozens of buyers who fight to get him his studio to be the first to bid on it. A special detail of police has to guard the door to prevent bloodshed. Why, even sculptors have to have their studios guarded by police, to compensate for fear that their unfinished work should be purchased from them at ten times the price they ask for it. Mr. Fox doubts our statement let him ask Kreischmar, who had to leave St. Louis for Chicago in order to escape that species of audience, and he will then know that like G. W. of his kind—fame, he never tell—fame, never improve upon the truth.

A Federal army officer, who was in Columbus, Ohio, at the time of Lee's surrender, relates how "Old Hundred" was made to do the duty of a popular T. D. song.

"That was a grand night. I was intoxicated with the wild spirit of rejoicing. I remember that while Guy Fawkes was speaking from the brick-oven in the street, it began to rain hard. The governor had taken off his hat, and I stood so near that I could hear the drops patter on the bald head, and could see the sparkling glitter in the lamp-light. The people shouted to the governor to put on his hat. The night was dark with emotion, he replied: 'No, not on such a night. He was led to stand unmoved on such a night, and in the hubbub of a cheering, thank God for his goodness to the land and the people.'"

Instantly every head in the tremendous crowd was uncovered, and with one voice they sang, 'Raise God from whom all blessing flow.' As you are not an improver, but I never before realized what 'exalted' means. I see how that doctor in the rain, the first splashing of water on his bald, venerable head was a flood of gladness in thousands of hearts, but I never expected to feel again the thrill that I have never seen twenty thousand voices raised to magnificent volume the words of the hymn, 'God be with you all the meaning of the words and music until that night; and I have lived on a higher plane of life, and with more faith in humanity since that experience. Those were times that brought out all that there was in a man.'"

Droping into the store of A. J. Jordan, the other day, to make a small purchase, we changed to enter into conversation with the very gentlemanly manager, who, with characteristic tact and politeness, insisted upon doing the shopping for the Review the hours of the establishment. We knew that the house had the reputation of carrying a remarkably fine line of goods, but we were not prepared for what was shown us. Valleys from the celebrated makers of the world—combination knives and forks for one armed men, beef carvers that looked as if they were meant for Garibaldi's kitchen, dainty ladies' penknives and dangerous looking knives, Lillian's actors and Brendel's actresses, there, a room in most elegant and convenient traveling cases and a sort of lava mowder saws, with which one could cut one's self, a new thing and a boon to every table were as beautiful as in give one an appetizer besides a thousand other objects combining the useful and ornamental all in an endless variety of design, material and price, such as would satisfy the tastes and all purposes. We could then readily believe the statement of our friends that the real capital of the establishment, that while there are other western houses that carry a large stock of common cutlery, they do not have the same New York that can compete with Jordan's in the line of that can also be great variety of goods in its line. To position in the store of A. J. Jordan is with a cutlery establishment. Some of our readers who are interested in cutlery (and who is not?) would do better to visit this establishment—No. 312 Washington Ave.

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| 7 Linen and Domestic Store. | 17 Flannel Store. | 27 Children's Clothing Store. |
| 8 Hosiery Store. | 18 Notion Store. | 28 Cloak Store. |
| 9 Glove Store. | 19 Ribbon Store. | 29 Shawl Store. |
| 10 Lace Store. | 20 Fancy Goods Store. | 30 Ladies' and Misses' Suit Store. |

Besides Six Workrooms connected with various Departments.

Address:

WM. BARR DRY GOODS COMPANY,

SIXTH, OLIVE TO LOCUST STREETS,

ST. LOUIS.

MAISON D'ORREE.

CANDY



EXPRESSED TO ANY ADDRESS.

40c. per lb., 3 lbs. for \$1.00.

FRASER'S CANDIES.

NO CANDIES SOLD AT WHOLESALE.

SEND \$1.00 FOR SAMPLE BOX.

FRASER'S CANDIES.

The Largest Exclusively Retail Candy Store in the World.



COMICAL CHORDS.

THE FASHIONABLE MISS.

Miss Fallow Fudore, Von Blunsky,
she didn't know chicken from turkey;
High Spanish and Irish
she could fluently speak,
But her knowledge of poultry was murky

She could tell the great uncle of Moses,
And the dates of the War of the Roses,
And the reason of things—
Why the Indians wore rings
in their red aboriginal noses.

Why Shakespeare was wrong in his grammar,
And the meaning of Emerson's "Brahma";
And the won't shopping to do
With a little black box
And a small geological hammer.

She had views upon co-education,
And the principal needs of the nation,
And her glasses were blue,
And the number she knew
Of fine stars in each high constellation.

And she wrote in a hand-writing clerks,
And she talked with an emphatic jerk,
And she painted no tints
In the sweetest of styles,
But she didn't know chicken from turkey.

INDIANS are hair 'em scarce 'em sort of fellows.
Is whopping cough a disease peculiar to coopers?

Don't judge of a man's character by the umbrella he carries. It may not be his.

Mrs. PATTINSON declares herself "dead set" against the "reversed Scripser."

A FLY is said to have 16,000 eyes. No wonder he is careless where he leaves his speck.

Our Mother Hubbard must have been from Chicago—she had so much room in one shoe.

When the young men invite the girls to moonlight walks, are they fishing snakes?

How to make a pair of back stairs—Let two women with new bonnets on pass each other on the street.

A St. Louis maiden wants to know how to avoid having a mousethatche come on her upper lip. Eat onions.

DEAN SWIFT prophesied that he would die first at the top. He did not expect to ever become bald-headed.

It was Artemus Ward who said there are two things in this world for which no one is ever prepared—Nausea, Texas.

"I've Jones undertakes to pull my ears," said a loud-spoken young man, "he'll just have his hands full." Those who heard him looked at his ears and smiled.

A TRAVELER in Utah says that he counted fourteen infantile heads in one door of a cabin on the Jordan River. If this be true, it was indeed a one-door full sight.

It is said that someone will remove stains from furniture. It has also been known to remove the furniture, stains and all, with the sweep of a red-headed girl's thumb nail.

"Who was it that said: It is not good for man to be alone?" asked a Sunday school teacher of his class. A bright boy answered, "Daniel, sir, when he was in the lion's den."

An old man-of-war, sailor, who had lost a leg, became a retailer of peanuts. He said he was obliged to be a retailer, because, having lost a leg, he could not be a whole sailor.

The first musical composer said he would take the violin; the second, that he would take the viola; and the third, that he would take the horn, car and go home.

Jones, on hearing the Mexican Typical Band spoken of as a band of "picketed musicians" at a recent concert, said "governed by her chin." The worst of it is that after having chosen a wife, one is apt to keep on letting governed in the same way.

